

Heat Theme^{II} for piano by Lee McClure

Slow but with movement $\text{♩} = 56$

Handwritten musical score for "Heat Theme^{II} for piano by Lee McClure". The score is written on six systems of grand staves (treble and bass clef). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 1, 3, 6, 8, 10, and 14 are indicated at the start of their respective systems. Performance instructions like "Ped" (pedal) and "cres" (crescendo) are included. The key signature has one sharp (F#) and the time signature is 3/4.

Measure numbers: 1, 3, 6, 8, 10, 14.

Dynamic markings: pp , mp , mf , f , ppp , ff , $sub.$, $cres$.

Performance instructions: Ped , $cres$.

* See performance notes. ©1988 Lee McClure, all rights reserved

A handwritten musical score for guitar, spanning measures 19 to 43. The notation includes treble and bass staves with various musical symbols such as notes, rests, accidentals, and dynamic markings like *cres*, *ff*, *p*, *f*, *mf*, and *loco*. Pedal points are indicated by "Ped" and "L Ped". Trills are marked with "trem.". Measure numbers 19, 26, 31, (35), 40, and 43 are written at the beginning of their respective systems. The handwriting is fluid and characteristic of a composer's draft.

46

sfz *f* *loco* *mf* *Ped*...

52

mf *p* *f* *Ped*...

55

f *sfz* *Ped*...

60

loco *ff* *sfz* *mf* *fff*

64

loco *sfz* *mf* *f* *Ped*...

68

sfz *fff* *sfz* *Ped*...

H.F. B. 4 Slower ♩ = 104

(69) *sfffz* *mf* *ff* *mf* *Ped* *Ped* *Ped* *RH* *LH*

... *MPed* ...

72 *cres* *poco* *poco* *Ped* *Ped* *Ped*

76 *Cres. Accel.* *(15VA)*

79 *♩ = 168* *Quick Ritard* *Big swell* *cres* *♩ = 88* *Ped* *...*

84 *♩ = 54* *sfz* *ff* *sfz* *ff* *...*

H.F.

Pg. 5

(one hand)

91

trem.

sfmf

ff

White

Black

sfz sfmp

ff

(4)

(#3) (4)

(4)

(4)

98

Black

White

(#2) (4)

sfz sfz

White

Black

(#3) (4)

sfz

sfz

Black

White

(#3) (4)

(4)

104

loco

sfz

mf

loco

9

2

108

loco

fff

sfz

mp

loco

f

8

112

ff

mf

dim.

7

113

mf

mp

dim.

sf

4

2

Ped


Handwritten musical score for measures 115 to 119. The score is in treble and bass clefs, 2/4 time. Measure 115 starts with a double bar line and a key signature change to one sharp (F#). Dynamics include *ff*, *mp*, *p*, *mf*, *pp*, and *mp*. Pedal markings are present. A bracket labeled "8va" spans measures 116 and 117. Measure 119 ends with a double bar line and a key signature change to one flat (Bb).

Handwritten musical score for measures 119 to 121. The score continues in treble and bass clefs, 2/4 time. Dynamics include *mp*, *pp*, *ppp*, and *pp*. Pedal markings are present. Measure 121 ends with a double bar line and a key signature change to one flat (Bb).

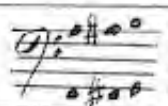
Handwritten musical score for measures 121 to 125. The score continues in treble and bass clefs, 2/4 time. Dynamics include *mf*, *pp*, *p*, and *p*. Pedal markings are present. Measure 125 ends with a double bar line and a key signature change to one flat (Bb).

Performance Notes

All notes under a double slur are to be held down for the full duration of the bar. On the last beat (♩) of a bar the pedal should sustain these notes. If a double slur extends into the next bar, continue holding down the notes only for the duration of the note in the next bar. In bar 119 release all notes together on 6th beat.

 indicates beat groupings.

If a 10th is uncomfortable to hold down in the left hand
 THEN: For Grand Piano
 Pre-set with the Middle Pedal Gnotes

 For Upright Piano
 use the Middle Pedal

*1 ms. 69: MPed = middle pedal; sustain D's only. If no MPed, sustain D's with ordinary sustain pedal and release on attack of G#'s. [*f* means attack together.

Programatic Note

The repeating note in Heat Theme II represents the illusory telegraph messages in On The Beach (1959) the movie directed by Stanley Kramer and based on the novel of the same name by Nevil Shute (1957). The only surviving people of a nuclear holocaust who are in Australia receive a number of nonsensical shortwave telegraph messages from Southern California. The men from a submarine, which is sent there to find out who is making the telegraph signals, discover an empty room with an open window through which a slow summer breeze is blowing against a window shade whose pull-cord ends in a circular loop through which has been inserted the neck of a bottle that is leaning over a telegraph key which it occasionally hits depending on the wind — all this was happening in an empty building in an empty city; no one was alive, none had survived.